

CARNEGIE HALL, 7TH AVE.
AND 57TH ST.

2 NIGHTS • SAT. EVE. & SUN. EVE. 8:45
ONLY • NOV. 23 & NOV. 24 • P. M.

ADMISSION: \$4.00, \$3.00, \$3.00, \$2.40, \$1.80, \$1.20 (incl. Tax)

ELLINGTON FESTIVAL!

DUKE
ELLINGTON

and his famous Orchestra
AT CARNEGIE HALL

STEINWAY PIANO

MUSIC AGENCY, Inc., New York, Chicago, Beverly Hills, London

Musicraft
ALBUM



Star Series

Musicraft

REG. U.S. PAT. OFF.
MARCA REGISTRADA

463
(5846)

OVERTURE TO A JAM SESSION

Part 2
(Strayhorn)

DUKE ELLINGTON and his ORCHESTRA

featuring
Ray Nance, Violin

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Star Series

Musicraft

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MARCA REGISTRADA

464
(5817)

BEAUTIFUL INDIANS
(Hiawatha) Part I
(Ellington-Sears)

DUKE ELLINGTON and **ORCHESTRA**
his

featuring
Al Sears, Tenor Sax

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Star Series

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MARC. REGISTRADA

464

(5824)

BEAUTIFUL INDIANS

(Minnehaha) Part 2
(Duke Ellington)

DUKE ELLINGTON and his ORCHESTRA

featuring
Vocal by
Kay Davis

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Star Series

Musicraft

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465

(5818)

FLIPPANT FLURRY

(Duke Ellington)

DUKE ELLINGTON and his **ORCHESTRA**

featuring
Jimmy Hamilton, Clarinet

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5818-465

Star Series

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MARCA REGISTRADA

466
(5813)

SULTRY SUNSET
(Duke Ellington)

DUKE ELLINGTON and ORCHESTRA

featuring
Johnny Hodges, Alto Sax

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646-125

Star Series

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MARCA REGISTRADA

466
(5847)

JAM-A-DITTY

(Concerto for Four Jazz Horns)
(Duke Ellington)

DUKE ELLINGTON and **ORCHESTRA**

featuring Quartet

J. Hamilton, Clarinet; T. Jordan, Trumpet;
H. Carney, Baritone Sax; L. Brown,
Trombone

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DUKE ELLINGTON

and His Famous Orchestra
at CARNEGIE HALL

WILLIAM "CAT" ANDERSON, *Trumpet*
HAROLD BAKER, *Trumpet*
LAWRENCE BROWN, *Trombone*
HARRY CARNEY, *Baritone Saxophone*
MARION COX, *Vocalist*
KAY DAVIS, *Vocalist*
WILBUR DE PARIS, *Trumpet*
SONNY GREER, *Drums*
FREDDY GUY, *Guitar*
JAMES HAMILTON, *Clarinet*

Once a year at Carnegie Hall in New York, Duke Ellington exposes to the music world the results of his newest explorations in American jazz. In concert form he offers his own latest compositions or those written in conjunction with his talented arranger, Billy Strayhorn. At the same time, he presents in a series of solos the brilliant musicians who make up his band.

These annual Ellington concerts occupy an important place in each jazz year. For they serve not only as a measure of the Duke's further progress in development of the jazz form, but also as a forecast for all jazz musicians of the trends they can anticipate in the years to come. For ever since the original Ellington Washingtonians came to New York in 1923, the Ellington band has always been looked upon as the touchstone of the future.

The pattern for the Carnegie Hall concerts was set in January 1943, when Ellington's first appearance at New York's staid concert hall was sold out weeks in advance. Since that time, the Duke has performed annually not only in New York, but in more than 50 other cities throughout the country. And his Carnegie Hall concerts have been so highly attended that they now run for two consecutive nights!

At his first appearance in Carnegie Hall, Duke Ellington received a plaque signed by dozens of America's outstanding musicians in recognition of his "twenty years of laudable contribution to music." This is only one of many honors that have been heaped on the Duke and his famous band in recent years. In 1945, 1946, and 1947 Duke Ellington has been named in the Esquire All-American Jazz Poll as double Gold Award winner in the "Best Arranger" and "Best Orchestra" divisions. The readers of Downbeat magazine broke all precedents in 1947 to select Ellington as best in both the "sweet band" and "swing band" classes. Similar accolades have come to the Duke from Metronome magazine.

As though this plethora of honors for the entire band did not suffice, a number of the Ellington musicians—among them Johnny Hodges, Harry Carney, Lawrence Brown, Oscar Pettiford, Jimmy Hamilton and Al Sears—are rated "tops" or very close to it in their respective instrumental divisions in nearly every jazz poll conducted. And Ellington's inventive cohort Billy Strayhorn has also been a consistent winner!



Composer, Arranger, Pianist

SHELTON HEMPHILL, *Trumpet*
AL HIBBLER, *Vocalist*
JOHNNY HODGES, *Alto Saxophone*
CLAUDE JONES, *Trombone*
TAFT JORDAN, *Trumpet*
RAY NANCE, *Trumpet and Violin*
OSCAR PETTIFORD, *Sitting Bass*
RUSSELL PROCOPE, *Saxophone*
AL SEARS, *Tenor Saxophone*
FRANCIS WILLIAMS, *Trumpet*

In this new album made by the famous Ellington band are included many of the compositions played by Ellington at his most recent Carnegie Hall concert—and one that was introduced the previous year. The following comments are taken from the Carnegie Hall program notes written by Leonard Feather, jazz composer and critic for Modern Screen and Metronome magazines:

#463—OVERTURE TO A JAM SESSION, in two parts

This unique piece of "production music" is the work of Billy Strayhorn, Ellington's perennial assistant composer and arranger. It is intended to be impressionistic rather than realistic, since the actual music at a jam session, needless to say, is neither played by a big band nor preconceived by the musicians.

#464—THE BEAUTIFUL INDIANS—Hiawatha, part 1 Minnehaha, part 2

Hiawatha, the first of this pair of new Ellington tunes, features trumpeter Taft Jordan and tenor saxophonist Al Sears, affording the latter a chance to follow up his successful establishment of a very personal swing style in "It Don't Mean a Thing." The second part (Minnehaha) offers an opportunity to feature Kay Davis in one of her vocals-without-words. Miss Davis was studying to become an opera singer until Duke Ellington changed her plans.

#465—FLIPPANT FLURRY THE GOLDEN FEATHER

Billy Strayhorn designed "Flippant Flurry" as a specialty for Jimmy Hamilton, 29-year-old clarinetist who joined the band in 1943. "Golden Feather" is another new Ellington work, featuring Harry Carney's baritone saxophone. Born in 1910 in Boston, Carney was with the Ellington band since 1927.

#466—SULTRY SUNSET JAM-A-DITTY (Concerto for four jazz horns)

Johnny Hodges, who has been associated with simple and eloquent melodic performances since "I Got It Bad" became an Ellington hit, is featured in "Sultry Sunset." Born in Cambridge, Mass., Hodges joined Ellington in 1928 and has received innumerable awards as the foremost alto saxophonist in jazz. "Jam-a-Ditty," only carry-over from a previous Ellington concert, was introduced as one of three "ditties" that formed a unique tonal group. It serves as a musical vehicle for Jimmy Hamilton on clarinet; Taft Jordan on trumpet; Harry Carney on baritone sax; and Lawrence Brown on trombone.